

THE CLASSICAL WEEKLY

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In the Western Teacher for December, 1907, appears a communication by William Hawley Smith, entitled Weergo, Weergeenees. The writer "happened into a high school and dropped into a beginning class in Latin". The teacher was drilling the class in forms of the third declension and had called for the declension of the word *virgo* and the visitor heard the words quoted, "Weergo, Weergeenees". After the declension the teacher asked for the English word derived from *virgo* and was unable to extract it from the class. Finally in despair she asked, "What state is Richmond the capital of?" and next, "How do you usually speak of Mary, the mother of Jesus?" and elicited the word 'virgin'. The visitor then asked the class how it was that none of them had thought of the answer and received the answer that "weergo, weergeenees don't sound a bit like virgin or Virginia".

The teacher on being questioned by the visitor made the following remarks:

I am thoroughly convinced that so far as real benefit to the high school pupils is concerned, it would be far better to teach them the English pronunciation of Latin. For the great bulk of these pupils, the chief benefit they will derive from their study of Latin will be the improvement of their English. Very few of them will ever go to college, and of those who do go, only a small per cent will ever become Latin scholars to amount to much. Because, she added, you and I know that the average college graduate never does get so that he can read Latin so very well, after all.

When the visitor asked, "But did not the Romans pronounce Latin as you are teaching your children to pronounce it?" the teacher replied:

As a matter of fact, no one knows whether they did or not. No one can tell now how the Romans pronounced their Latin. Some expert scholars have made a guess at it that has resulted in the method that most of the colleges now use. But no one knows anything about it.

and then went on to say:

I am a graduate of — college (the name that should fill the blank was the name of one of the first colleges in this country) and my instructor in Latin was one of the finest language scholars in the United States; and he told us in class, one day, that as a matter of fact, no one knew anything about how the ancient Romans pronounced their words. And he further said that it was his candid opinion that so far as American students were concerned, it would be far more to their advantage if they were taught the English rather than the Roman or continental method of pronunciation.

Now the most of us can surmise the name of the college in which this teacher refers, as well as that of "one of the finest language scholars in the United States", whom she quotes. No doubt he had no intention of conveying a wrong impression, but none the less he did give the impression that the Latin scholars of the United States are teaching a lie and that they know it.

The whole point of this article is based upon a wrong presumption, namely, that children in the first year of the high school are familiar with out-of-the-way English; the English word 'virgin' is an unknown word to the vast majority of English-speaking youth. It is never used in ordinary English, and in the technical phrase 'Virgin Mary', or in the proper name 'Virginia', would almost never occur to the mind of a high school pupil. The teacher in question committed a pedagogical blunder in wasting the time of the class in trying to elicit the uncommon English derivative.

Two other fundamental errors need hardly be pointed out. The first is, that the correct teaching of a subject should be subordinated to the possible future of the pupils in a high school. The same principle would require us to teach mathematics wrongly, because most high school pupils are not going to continue the study of mathematics, or to do the same thing with any other subject. While it is true that few pupils are going to develop into finished Latinists, yet, as we have so often indicated, that is not the only or the most important intent of Latin teaching in the schools.

The next error is the assumption that any English-speaking people can acquire the pronunciation of any foreign language with absolute correctness without intimate association with those who speak the tongue and the consequent view that no attempt should be made to acquire the pronunciation as perfectly as possible in learning the language. That only needs to be mentioned for its absurdity to be apparent.

But this article gives point to what I have so often emphasized, the presence of uncertain elements within our own body, and the tendency of some of our best intentioned teachers to depreciate the efforts of the whole body of classical teaching by criticisms which are very specious to the unlearned multitude but convey no information or assistance to the classical band itself.

CLASSICS IN THE MODERN SCHOOL

My subject raises two questions, one of which depends on the other:

(1) Should the Classics form part of modern education?

(2) If so, what part?

It is not safe to assume the answer yes to the first question, because we are so often urged to do away with the Classics on the ground that to study them is useless; I must therefore briefly consider both questions.

What is meant by useless? Some persons mean that which cannot be turned to direct account in wage-earning. That view is the common view of the parents of our boys, and it underlies most of the criticisms of education which we read in the press. I have in my possession letters from parents asking that their sons may drop each and every of the subjects which are taught in school, always on this same ground. One wants to drop French, another Latin, another mathematics or science, Greek of course; one letter says, "I should be glad if my son could drop his English and Scripture, because he is going to be a land-agent, and these subjects will be of no use to him"; another, addressed not to me but to a well-known head-master, asks, "Please may my son discontinue his study of Shakespeare, because he does not intend to be a poet". Take the ideal which seems to be dearest to the heart of the public, to sit on an office stool for forty years and then have a pension: for such a life nearly every study is useless in the accepted sense. Of what use to the Government clerk are history, literature, algebra, Euclid, Scripture, geography—this we know on high authority is useless also to the diplomat and the ambassador—not to mention French, German, Latin, or Greek? To be consistent, a boy ought to spend all his time on the three R's, *précis*, and tots, and his parents would expect him to save five years and be ready at twelve years of age for the Civil Service. But I need say no more. In its extreme, this wage-earning fallacy is ridiculous; it is however the hardest of our tasks to convince the people at large that this is so.

We must have another definition of the useless and the useful; one that implies a wider view of education. Our duty is to develop all the boy's powers, bodily, mental and moral, harmoniously and to the highest possible degree. We have to discover them first; next, to devise and apply the best methods of training them; lastly to give special attention to any special power. Our system must rest on an equal development of all three kinds, a certain minimum being expected in each, and it must later be able to adapt itself to the varying capacities of its subjects. Such a task would be impossible in a school were it not that in fact most children fall into a few distinct groups large enough

and few enough to be practically dealt with.

We take now the mental side only; and ask in particular, can classical study do anything for that, and has it any advantage or disadvantage as compared with other mental exercises? The testimony of the past in favor of the positive value of classical study is overwhelming; the testimony of the present is not so strong, and many of those who have passed through it are distinctly adverse. I shall later suggest reasons for this change of view; at present I will simply say that it is only negative: these persons say that they have gained nothing from the Classics; they do not say they have gained from other studies what their fathers did undoubtedly gain from the Classics. As a rule they complain that they know nothing, and assume that they have gained nothing. That their gain, if any, was not worth the time spent, we may admit.

What are the intellectual objects of education? I should say to make the mind capable of action, for which it should have strength, quickness and accuracy. Strength is gained by the constant grappling with problems, hard enough to need an effort, but not too hard to be solved unaided. Quickness, by the need for instant solution. Accuracy, by constant distinction of minute differences. One thing is always necessary, the power of exact expression in words. Any study which serves to train these faculties, is useful, even if it never earns a groat. The foundation thus laid, the mind is able to control and use the transcendent faculty of imagination, the gift of God to all children, so commonly starved or warped or destroyed by bad training, but if it can be kept, the grown man's most precious jewel.

Now mental power, quickness, and accuracy, may be trained by such studies as mathematics; accuracy, with the faculty of observation, by natural science; for logical training there is nothing better than Euclid as far as it goes. None of these subjects, however, is enough by itself, nor all together. Thought is wider than mathematics and natural science; and for the orderly examination of thought, and its exact expression, there must be training in language. For this, English is not enough. Each nation has its own way of looking at life; and a mind must be narrow which looks at life only in one way. But those who belong to one nation grow up to look at life in one way only; very few such minds are able by their own power to enlarge themselves, yet every average mind is capable of being led to enlarge its outlook on life by being put in the position of a foreign mind. This difference between nations, however, does not depend only on ideas; it is bound up with the ways in which ideas are expressed. It follows that the mental training and enlargement which we seek, cannot be got through English translations; there must be the effort of learning the foreign speech. Just as the organs of speech

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are made flexible and capable by learning a foreign pronunciation, so the mind is made flexible and capable by learning a foreign language; familiar thoughts take new shapes, we are able to examine them and to understand their essence better, just as we understand more of a landscape if we can see it from different points of view.

If this reasoning be correct, we desire for our schools a succession of language problems increasing in difficulty: and we have it at hand. Since modern European languages are more like each other than any one is like the ancient, the school should provide first a modern language and next an ancient language for study. If we had time, I might say two or three of each; but we have only a few years at our disposal, and I am speaking now of the minimum. First we will teach one modern language, having clear differences from our own in thought and expression: then we will apply the strengthened mind to the more difficult study of an ancient language, with expression and thought still further removed from our own. The boy who succeeds in mastering both these will have gained a faculty of mind which will be useful, whatever he may afterwards have to learn.

We cannot profitably consider which of the European languages it were best to begin with. A good case might be made out for more than one; but common consent points to French, not only as a language beautiful and elegant in itself, and as the medium of a fine literature, and as the universal language of diplomacy and high society, but as the gateway to all the Romance languages and hence to Latin. French has inflexions enough to mark it off distinctly from English, and yet is like enough in structure to be readily apprehended and used. It is a great drawback, true, that the spelling is so artificial, and for that reason I wish we could begin with Italian; but there is no help for it. We must now be careful not to confuse the beginner by setting him to another language until he has thoroughly mastered the elements of French. By that, I mean he should be able to understand and to use the language, as far as he goes, correctly and with ease; in an examination, the average boy should not get 20 per cent or 30 per cent, but 70 or 80. How long he will keep to French alone depends largely on his age when he begins; the younger the boy, the slower the progress. At the age of twelve or thereabouts, he will be mature enough to try a harder task; and here I would begin Latin. For each language he must have daily lessons, and one lesson a day is enough to train without taxing the immature mind. For Latin, if he leaves school at sixteen, he has four years; and in this time, despite the greater difficulty of the inflections and vocabulary, he ought to learn how to understand and to use Latin with ease, reading an author like Caesar without difficulty, and expressing his own thoughts easily and correctly in

Latin. I am aware that most boys leave a public school, even at seventeen or eighteen, without coming near this standard, but this is not due to any inherent impossibility, it is due to other causes, which removed, the standard which I ask for can be and actually is attained. I am speaking, remember of the average boy. There are some boys too stupid to learn Latin or French to any purpose; they ought not to be in school at all, but should be using their bodily strength in other spheres. The clever boy, again, runs through our course in half the time.

It must be remembered that the boy's mind becomes now more mature with each year; and after he has been two years at Latin, the new language will become familiar enough to enable him to begin another. Here, at the age of fourteen, the boy must begin to pay attention to his special faculty, or to bethink him what is to be his life-work. The middle class boy who is to leave school at sixteen, will do well to give two years to mastering the elements of German; the boy who is destined for the University must begin Greek. These two years are enough to do the same work which in French took six and in Latin four. The Germanist will learn enough to understand and use the German language correctly and easily within a moderate range; the Grecian will master the accidence and syntax of Greek, will read two or three famous books, and will also be able to express himself in that language correctly and easily. I do not think that even the commercial boy would waste his time by learning Greek—on the contrary: however, that end could only be attained if he were to stay at school a year or so longer. But the point I wish to bring out is, that the time necessary for an appreciable mastery of any language is much less than is usually supposed, assuming that the whole schoolwork has been arranged on a reasoned plan and properly taught.

After sixteen there must be some degree of specialising. We are at present ruled here by the Universities, which put a high price on special knowledge; if their practice can be modified, the all-around training should, I think, go on longer. But by the plan I suggest, the foundations of education are safely laid, and the evils of specialising are vastly reduced. By this time, the mathematical and scientific boys may drop a good deal of their classical work, and the classical boys drop a good deal of their mathematics and all their science, both keeping on the English and German. French they will know by this time well enough to go on by themselves; so well indeed that no one who has not tried would believe it to be possible. The possibility is openly denied by those who have not tried it; I have heard it so denied quite lately by two persons high in the educational world.

I come now to consider the positive advantages of Latin and Greek. Why should we in the twentieth century, in which the most important things

seem to be machines, why should we spend time in learning dead languages? The answer is two-fold: one concerns form, and one concerns substance. We have in the form of Latin and Greek a means of training our minds to a higher degree of efficiency than can be done by other languages ancient or modern; we have in the two literatures the chief masterpieces of the human mind.

The form of the two languages, as depending wholly upon inflexion, compels us to recast our thoughts altogether. For this purpose we must apprehend exactly what a given thought is, *i. e.*, it has to be made perfectly clear; and we have then to express exactly the same in another shape. How important this exercise is may be seen by a glance at any daily paper. In politics, in religion, in civil life, we see men quarrelling together because they do not understand their own thoughts or their neighbors', and neither can make his thoughts clear to the other. Half our lawsuits are due to inexact expression, and most of the inexactness is due to misty thought. Now Latin is so lucid and exact, Greek is so delicate and subtle, that to express our thoughts in those languages is a most valuable training in clearness and subtilty. Both also, and especially Greek, have a simplicity and directness which force us to strip off all the meaningless worn-out metaphors which we use unknowingly, for in Greek and Latin metaphors make thought clear, in English they cloud it. I mean the dead metaphors in such phrases as "he fell a victim to intemperance", "a one-sided point of view", "yeoman service", "silence reigned supreme over the scene", and a thousand others. Our words are often far away from the truth; in Latin and especially in Greek they touch the heart of truth. Again; since Macaulay became popular, we have ceased to express the logical relations of thoughts, as Hooker and Milton used to do; but Latin and Greek demand these relations to be exactly expressed. And again, distinct thoughts which in English are confused by being expressed alike, are in Latin and Greek distinguished in form. Thus "if I am" expresses three things, which used to be expressed in English by "If I am", "If I be", and "If I shall be"; these are distinguished in Greek and Latin by form. Now it is a general experience that if several thoughts be expressed by one form, those thoughts tend to be confused; and the only way to ensure their being distinguished is to render them in some other language which has distinct form for each. This done, the distinction once explained may be remembered. Truth then, and logical relation, and distinction in thought are all impressed on the mind by the study of the Classics. I say nothing of such qualities as dignity and grace, or sonorous sound, which are lacking in modern English and conspicuous in Latin or Greek.

THE PERSE SCHOOL, ENGLAND

W. H. D. ROUSE

(To be concluded)

REVIEW

The Attic Theatre. A description of the Stage and Theatre of the Athenians. By A. E. Haigh. Third Edition, revised and in part rewritten by A. V. Pickard-Cambridge. With Illustrations. 8vo. 10s 6d.

This is the third edition of Mr. Haigh's most serviceable and, to the classical student who does not know German, almost indispensable volume on the Attic Theater. In the first edition (1889) Mr. Haigh achieved with considerable success his purpose of collecting and piecing together all the available information concerning the outward features and surroundings of the old Athenian dramatic performances. Shortly after the publication of this first edition, however, many important additions were made to our knowledge of the Greek stage. The site of the theater of Dionysus at Athens was re-excavated in a most thorough and scientific manner by Dörpfeld, who records his results in the monumental work *Das Griechische Theater* (Athens, 1896). Besides, many other theaters were excavated for the first time. New inscriptions were unearthed, and the evidence of ancient authorities was examined and sifted with minutest care; the extant plays had been ransacked and subjected to a careful analysis for the purpose of ascertaining their real scenic and theatrical requirements. The result of all this investigation was to clear up many doubtful points relative to the theater and dramatic performances. To incorporate these results Mr. Haigh brought out a second edition in 1898. The book necessarily underwent many alterations. The third and fourth chapters—those dealing with scenery and the theater—were entirely rewritten. The first chapter, on dramatic contests at Athens, was rewritten in parts, and the other chapters carefully revised. Numerous corrections were made and much new matter inserted, especially on such subjects as the choregia, the theoric fund, theater-tickets, and the costume of the actors and the chorus.

Since 1898 the inscriptions bearing upon the Greek drama, C. I. G. 2. 971-977, have been the subject of thorough investigation at the hands of Professor Capps, Wilhelm, and others. The treatment of all the inscriptional evidence in the latter's *Dramatische Urkunden* is an invaluable contribution to the history of the Greek stage. This material the reviser, Mr. Pickard-Cambridge, has taken into due consideration, but the time of the publication of Wilhelm's book prevented his making full use of it, inasmuch as the revision of the present volume was almost complete by that date. However, he has made accessible in Appendix B all the important inscriptional material.

Mr. Pickard-Cambridge's purpose seems to have been to follow out such indications as he could find of Mr. Haigh's own intentions in regard to the new edition. He states in the Preface the parts

that he is solely responsible for. His additions are extremely happy and opportune. Especially praiseworthy are the copious footnotes in which he cites and discusses learned articles on doubtful points. In this respect he has added much to the utility of the book. It is impossible in a short review to go into details in regard to the virtues and faults of the new edition. Generally speaking, the present volume is far superior to the former editions. Parts of chapters I and II have been rewritten, and many of the old views of the author have been either changed or modified. This part of the book leaves little to be desired. Nowhere is there to be found a more accurate, clear, and straightforward description of the dramatic contests of Athens. There remain still, however, a few errors and loose-statements. On page 3 the author says: "the archon had to choose the *actors* and distribute them among the poets". Clearness demands the substitution of protagonists for "actors", since our information on the distribution of the actors does not extend beyond the leading actors. Hence our author falls into another error when (p. 58) he says that the protagonist was allowed to provide his own secondary actors. This conclusion is drawn from statements in Demosthenes (De Fals. Leg. 10, 246; De Cor. 262). In these passages Demosthenes is speaking of performances in rural theaters. Such performances were, as a rule, private undertakings of certain leading actors at Athens, and naturally the manager-actor would select the other members of his troupe, but the customs of the managing actors of traveling companies had no connection with the selection of secondary actors at city festivals. Our author also retains the old notion that during the fifth century the number of competing comic poets was three, and that early in the fourth century it was raised to five (p. 21). But we know now that five was always the normal number and that the reduction from five to three was merely a war measure and lasted only through the financial stress of the Peloponnesian war, i. e. from 431-425 to 405-388 (see Körte, Rhein. Mus. 60 (1905), 428, Aristotle, Ath. Pol. 56.3; see also Capps, Class. Phil. 1.219).

There is a tendency (p. 41) to place the introduction of actors' contests too late. C. I. G. 2. 971 b, col. iii, as restored by Capps, shows conclusively that the tragic actors' contest was established at the Dionysia in 450-449; at the Lenaea about 432 B. C. (see Reisch, Zeitsch. Öst. Gym. (1897), 306, C. I. G. 2.977, r-s). We find (p. 194) the following statement (based on Vitruv. 5.6 and Pollux, 4.126): "If a man entered by the west side, it was understood that he was coming from the city where the scene of the action was laid. . . . that the eastern entrance was reserved for people who journeyed from a distance by land". Now Niejahr (Com. Scaen., Prog. d. Gymn. zu Halle, 1888) in an article which is apparently not generally known

has pointed out that this tradition does not apply to the 5th century drama, which had no local stereotyped setting, and that such a rule could only be confusing. The rule has been shown, however, to fit perfectly the conditions of New Comedy. Here there was a conventional, stereotyped scene, usually a street in Athens. I might add that I have new material on this question, which I hope to publish soon.

There is one more statement which I must take exception to, namely, that in the course of the fourth century the old Attic word for actor (*ὑποκριτής*) went out of use, and that a new word was substituted; henceforward actors were called artists, or artists of Dionysus (*τεχνῖται Διονύσου*). *ὑποκριτής* never went out of use; it was always employed for an actor as such. This is evidenced by its retention in the didascalie inscriptions, as well as in literary references. *τεχνῖται* was the official designation for actors as members of the guilds. Of course there would be a natural tendency to speak of an actor as *τεχνίτης* as the guilds increased in importance, but the term never supplanted *ὑποκριτής*.

With reference to the arrangement of the book I should say that Puchstein's theory of the stage should not be incorporated in the body of the text. Both his theory and that of Wieseler would better have been relegated to a footnote.

Mr. Haigh reiterates and expands his former arguments in support of a raised stage. Whatever arguments may be adduced in favor of the old theory, most students of the drama are convinced, I fancy, that all our extant plays demand the same level for actors and chorus.

ADELPHI COLLEGE, Brooklyn, N. Y.

KELLEY REES

THE ARCHAEOLOGICAL COLLECTION OF THE JOHNS HOPKINS UNIVERSITY

In these days when the pendulum seems to be swinging back again and the Classics are beginning to be regarded with greater respect than formerly by more persons of high authority and wide influence in the educational world, there is cause for additional satisfaction in the fact that the collections of Greek and Roman antiquities are being enlarged in some of our leading universities. Exhibition collections like those of the Boston Museum of Fine Arts and the Metropolitan Museum of New York are of immense value to the teachers and students of classical literature and life, but of even greater importance is the smaller working collection of the university, which fulfils in a general way the functions of a scientific laboratory. Nothing has more power to attract and hold the attention of students, to awaken and sustain their enthusiasm than the constant presence of the tangible remains of antiquity, the actual work of Greek and Roman hands. To students who by daily contact have become familiar with these things and understand

their significance the men of old are real persons and classical literature becomes the expression of a real life.

During the year 1906-1907, while I served as Professor of Latin in the American School of Classical Studies in Rome, I was enabled through the generosity of several gentlemen of Baltimore to make important additions to the working museum of the Johns Hopkins University, which already contained the Helbig collection of Greek and Roman coins as well as a number of excellent Greek vases and some miscellaneous antiquities, Greek, Etruscan, and Roman. The new objects, illustrating many phases of ancient life, are sufficiently numerous and important to warrant giving a brief description of them here. They may be classified as follows:

1. Building materials. These include specimens of the various volcanic and other building stones used in Rome and in Pompeii, such as tufa, peperino, sperone, travertine, selce, and Sarno limestone; imperial bricks of several shapes, sizes, and colors, and of varying dates, many of them stamped with the names of the makers and other details; lead water pipes inscribed with the names of emperors and others; and polished samples—about two hundred in number—of the principal kinds of white and colored marble which were imported from Asia, Africa, and Greece to Rome in the first three centuries of our era.
2. Latin and Greek inscriptions, more than one hundred in number, which furnish original materials for the study of epigraphy. Most of these come from recent excavations and are as yet unpublished. They are engraved, as a rule, on marble slabs, in a few cases on bronze, and range in date from the third century B. C. to the fourth century A. D. One of the most important is engraved on the margin of a bronze strainer of peculiar Etruscan form and in lettering of the third century B. C., and brings to light a hitherto unknown goddess (*Mater Mursina*). This was edited and discussed in the last number of the *American Journal of Philology*. Another tells of one M. Ulpus Apolanstus, who was *maximus pantomimorum* and *coronatus adversus omnes histriones et scaenicos artifices* XII. This inscription was copied in the sixteenth century but was never seen again until last winter, when workmen unearthed it in digging a drain in Rome. A bronze tablet, which was recently acquired in Spain, but has not yet reached this country, contains a portion of the famous *lex Ursonensis* of 44 B. C. and will be, I believe, the only record of this sort in America. Another inscription calls down imprecations on an unnatural mother for having maltreated her baby, and still another gives the name of a hitherto unknown granary in Rome. In this connection may be mentioned also the plaster casts of two important inscriptions from the Roman Forum, namely, the archaic stele and the honorary inscription of L. Caesar, which is probably the

finest extant specimen of the monumental writing of the Augustan age.

3. Ancient bronzes, Greek, Italic, Etruscan, and Roman, from various parts of Italy and Sicily. These include a considerable variety of ornaments and utensils, such as rings, bracelets, *fibulae*, vases, strainers, basins and cooking vessels, Strigils, oil and perfume bottles, shield ornaments, spear-points, weights and scales, locks and keys, statuettes of Lares and other divinities, spoons, lamps, candelabra, mirrors, charms, and the like, all throwing light on the customs and manners of the ancient inhabitants of Italy.

4. Objects of marble not previously mentioned. Some small statues, notably of Silvanus, of Cybele (seated), of Diana, and of a *camillus*, though not by great artists, are yet very useful to the student of sculpture: and a bust wearing a theatrical mask is of interest because it was once in all probability part of the decoration of an ancient theatre at Capua. Besides these there are several small heads, a fragment of a high relief, easily recognized as Greek by the material and by the fineness of the workmanship, three inscribed cinerary urns with their contents, and some fragments of architectural ornament which show the chief patterns employed by Roman architects.

5. Terracottas. Under this heading may be mentioned an Etruscan cinerary urn with painted inscription and Greek mythological scene in relief, two Etruscan urn covers with sculptured reclining female figures, ornamental reliefs, antefixes, waterspouts in the form of dogs, *amphorae* and *dolia*, toys, lamps, and a variety of other Greek and Roman pottery, including Mycenaean, proto-Corinthian, and geometric vases. Of unusual interest is a Roman coin savings bank, which has on the front a relief of Mercury, the god of gain, holding the *caduceus* and a moneybag, and on the back the name of the maker stamped before the clay was baked.

6. Gold and silver. Objects of the more precious metals are naturally fewer, but both Etruscan and Roman work are represented. There are *fibulae*, earrings, finger rings with plain and with cut gems, a silver cup, a small seated figure of a goddess, and an especially fine necklace of gold with pearls and emeralds (so-called), which was found in a tomb at Viterbo. Of particular interest, too, is the facsimile reproduction of the famous gold *fibula* of Praeneste with the oldest known Latin inscription.

7. Glass. The collection includes a few good specimens of ancient Roman glass in the form of bottles, vases, bowls, and ornaments of various sorts. Their iridescence, due to long burial in the earth, makes them far more beautiful now than in antiquity.

8. Among the objects of chalcedony, ivory, bone, and lead may be mentioned a fine ring and a *stilus* from Cumae (chalcedony), a comb, rouge box, hairpins, *stili*, and dice of various kinds (ivory), an inscribed lead tablet and lead slingshots (*glandes*), some of them inscribed.

9. Coins. About one hundred coins of gold, silver, or bronze, have been added to our Helbig collection to lay a broader foundation for the study of numismatics.

No one of these objects represents the outlay of any very large sum; in fact, all of them together have not cost as much as has often been paid for a fine statue. But, as working material for students of Greek and Roman antiquity, such collections as this have a value hardly to be measured and, when properly exhibited and labelled, do effective teaching every hour of the day.

In view of the fact that the annual meeting of the Classical Association of the Middle States and Maryland is soon to be held in Washington and a majority of those who will attend must pass through Baltimore, I desire to extend to all the members a most cordial invitation to visit the University and inspect the collection, which is now exhibited on the third floor of McCoy Hall.

JOHNS HOPKINS UNIVERSITY HARRY LANGFORD WILSON

THE NEW YORK LATIN CLUB

will hold its twenty-fourth meeting at the Hotel Marlborough, at Thirty-sixth Street and Broadway, New York City, on April 25. Luncheon will be served promptly at noon, and will be followed by an address by Professor George L. Hendrickson, Yale University, on The Rhythmical Cadences in Latin Prose.

All persons interested in any way are invited to be present, whether they are members of the New York Latin Club or not.

Those wishing to attend the luncheons are requested to notify Mr. A. L. Hodges, 309 West 101st Street, New York. Tickets \$1.00. Payment may be made by mail to Mr. Hodges or at the luncheon.

CLASSICAL ASSOCIATION OF THE MIDDLE STATES AND MARYLAND

The second annual meeting will be held at George Washington University, Washington, D. C., on Friday and Saturday, April 24 and 25, 1908.

Friday, April 24—Meeting at 2:30 P. M. in West Hall. 1, Address of Welcome, Dr. Charles W. Needham, President of the George Washington University; 2, Principles of Teaching Latin, Miss H. May Johnson, The Eastern High School, Washington; 3, Notes on the Menaechmi of Plautus, Professor Charles Knapp, Barnard College; 4, Greek Inventions, Professor M. W. Humphreys, University of Virginia; 5, Slang, Ancient and Modern, Professor William N. Baker, Haverford College; 6, Report of the Executive Committee; Report of the Secretary-Treasurer.

Friday Evening—Meeting at 8 P. M. in University Hall. 7, The Story of Hylas as a Literary Theme, Professor Kirby Flower Smith, Johns Hopkins University, President of the Association. After the close of the address, members will have an opportunity to meet the speakers of the meeting.

Saturday Morning, April 25—Meeting at 9 A. M. in West Hall—8, How far does the Word-Order in Latin Prose indicate the proper Emphasis? Pro-

fessor John Greene, Colgate University; 9, The New Classical Philology, Professor Mitchell Carroll, George Washington University; 10, On the Teaching of Vergil, Mr. J. B. Hensch, Shadyside Academy, Pittsburgh; 11, On the rule of Three Actors in the Greek Drama, Professor Kelly Rees, Adelphi College; 12, Aids in Teaching Caesar, Miss Mary E. Harwood, Girls Latin School, Baltimore.

Saturday Afternoon—Meeting at 2:30 P. M. in West Hall. 13, Recent Archaeological Progress in Rome, Professor Harry L. Wilson, Johns Hopkins University; 14, A Broader Approach to Greek, Professor D. A. MacRae, Princeton University; 15, Aspects of the Speech in Vergil and the Later Roman Epic, Dr. Herbert C. Lipscomb, The Country School for Boys, Baltimore; 16, The Excavations in Crete, Dr. T. Leslie Shear, Barnard College. (Numbers 12, 13 and 16 will be illustrated by the stereopticon).

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